

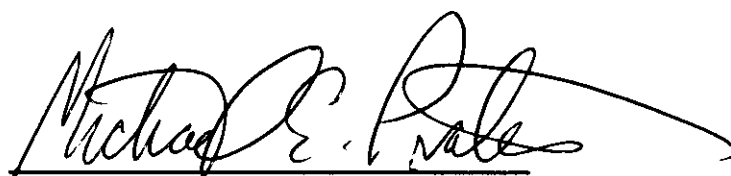
Sources of Surrealist Inspiration

An Honors Thesis (HONRS 499)

by

Amanda S Hinrichs

Thesis Advisor
Dr. Michael Prater

A handwritten signature in black ink, reading "Michael E. Prater", with a long horizontal flourish extending to the right. The signature is written over a thin horizontal line.

Ball State University
Muncie, Indiana

June 16, 2000

ABSTRACT

This curriculum is designed for high school students enrolled in a two-dimensional art course. The curriculum is devised of three separate units, each specifying a means by which surrealists became inspired to create. Twelve discipline based lessons offer creative, active, student-centered learning activities in the areas of art history, art production, art aesthetics, and art criticism. Lessons focus on both cooperative and individual learning, with an emphasis on personal reflection in student journals. Students will be encouraged to think critically about the topics discussed in class, and will improve their writing skills through applied practice. Students will not only explore the history and artwork of surrealism, they will also discuss pertinent art issues that apply to their personal surreal artwork. This curriculum is designed to take advantage of the same tools and techniques used by the surrealists in the early 1900's in terms of inspiration for student journals and production pieces.

ACKNOWLEDGMENTS

Thank you to Dr. Michael Prater, my thesis advisor, for all of the work, time, effort, encouragement and advice that he has given me. Not only did he inspire me to become an art educator, he has also been an amazing influence and inspiration for the type of teacher that I will always strive to be. Without his help, I never would have been able to complete this project. He has made this project even more successful than I had hoped or imagined.

Thank you also to Marc Perez, Louis Sreniawski, Amanda Wells, and William and Lynn Hinrichs for their abundant support, constant ideas, and stress-relieving trips to get ice cream. Without their assistance, I wouldn't have made it past the first trip to the library.

Upon first hearing the word used to describe the unusual theater of "Parade," one wonders, "What is surrealism?" Coined in 1917 by Guillaume Appolinaire, the term surrealism has been loosely translated to encompass a wide variety of artworks. Surrealism grew out of a previous successful movement known as Dada. Similar in the belief that art should be abstract, Dadaists focused on the absence of a message in an artwork. The Dada focus was bleakness, the only act admired by such believers was suicide. Surrealism began to thrive as a means by which abstract artists could express their belief in joy. Surrealists created method, structure and optimism to combat the negativity of the Dada movement (Sandrow 17-19). Remaining a vague concept, several attempts were made to define the term surrealism. André Breton, in particular, published several literary works referring to, and clarifying the concept. The most famous of these works were the Surrealist Manifestos of 1924. The manifestos sought to relate the philosophy and goals of the surrealists as a group. Commonly, in his writings, André would discuss the particular inspirations and beliefs of the surreal artists. Although the source of surreal inspiration is commonly attributed to the psychologist, Sigmund Freud, his writings and theories comprise only a small part of surreal history. His ideas on dreams and the subconscious were received well by Breton and Dali, however they were taken from the original context and adapted to suit the inspirational needs of the surrealists (Lippard 12-13). As a historical movement, Surrealism provides several examples of divergent thought in terms of sources of inspiration. Upon examining these sources, the separation of this movement from those surrounding it in history becomes clearly illuminated.

IN THE BEGINNING

Definition was given to the term Surrealism in 1924, through Breton's first manifesto. André concisely defined surrealism as being "Psychic automatism in

its pure state, by which one proposes to express-verbally, by means of the written word, or in any other manner- the actual functioning of thought. Dictated by thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern (Jean 123)." Throughout the manifesto it also becomes clear that the basic premises of surrealism include: a return to childhood, direct experience, communion between artist and viewer using the work as the communicating vessel, idealization of madness, non conformist, the "abnormal" rejected by society, stream of consciousness, and free love. It is not so well known that surrealism did not exist primarily within the realm of the visual arts. Surrealism began as a literary movement including writers such as André Breton, Arthur Rimbaud, Alfred Jarry, and Jacques Vache. These writers and poets geared their works toward the same goals and ideals that the surrealist artists sought. Although surrealism did expand to include both artists and writers, alike, the surrealists adopted an attitude of disapproval toward musicians trying to follow in the path of the movement (Jean 5). Matthews suggests that society and critics viewed surrealists as having a simple format or plan to follow in order to produce an artwork. This was not true. André Breton was insulted to think that the public could take their work so callously. The surrealist group of writers and artists challenged the view that anyone could create a surreal work. They stated that the most a person could hope for was to create an image that looked like a surreal image, or a poem that sounded like a surreal poem. The ingenuity and subconscious thought would not be present in such a work, therefore it could not be deemed as being surreal (Surrealist Image-Making 28-9). Breton further examined his disgust for the public opinion, stating that he "[does] not believe in the present possibility of an art or literature which expresses the aspirations of the working class (Lippard 34)." André Breton supported his thoughts on surrealist art-making by explaining that the working class could not be artistic

enough to produce surrealist works, due to their incapacity to comprehend the aspirations of the upper class. He felt that the working class was capable of creating expressions of his own, simply not to the extent of the surrealist school of thought.

WRITERS INFLUENCING AN ARTISTIC MOVEMENT

André Breton was not only an advocate for the movement, he helped to influence it in other ways as well. André was the first to concentrate on automatic writing as a means by which surrealists could connect with their work. He drew up instructions, explaining that in order to create a piece using automatic writing, one must first place themselves in a surrounding as to where they can become lost in a trance like state. They then must have someone bring them a paper and pencil, so as not to disrupt the trance. After beginning to write, the writer is instructed to continue to allow words to fall onto the page, remaining in a trance-like state that would allow for the pure subconscious thoughts to find their way onto the paper. Surrealist writers were encouraged to follow Breton's example, experimenting with the automatic writing process, hypnotization, and adapting automatic writing to suit the idea of automatic painting (Jean 195).

Breton explains in a 1947 text, "The act of love, on the same score as the painting or poem, is disqualified if, on the part of the person giving himself over to it, it does not presuppose entry into a trance (Languages of Surrealism 85)." These obscure ideas of hypnosis, automatic writing and other surreal experiments lead into one of the most prominent of the surrealist movement.

All surrealist art is based on the concept of combining two distant realities on a new and unexpected plane. The primary literary source of surrealist expression can be attributed to Isidore Ducasse who's famous image, "The fortuitous encounter of an umbrella and a sewing machine on a dissecting table" has been a springboard for a variety of surrealist artwork (Lippard 2). A parallel

can be drawn in that surrealist artists had a strong inclination toward physical love. They saw such relations as being an ideal situation of opposites converging on a single plane. This belief was boldly displayed in some artworks, while more subdued in others (Sandrow 29). Surrealists did not believe that their artwork was meant to be interpreted by the general public on a conscious level. Where one might not consciously see the connection between the sewing machine, umbrella, and dissecting table; surrealist thought would maintain that the connections were meant to be interpreted on a subconscious level, just as the image was contrived. When working on their artworks, surrealists were directed to enter a realm of the subconscious, and allow their imagery to flow from within. True surrealist artworks are visually stimulating, however are meant to connect with the viewer intrinsically. Literal translations of the images are rejected in favor of loose interpretations of the feelings and subliminal implications of the work. Illusionist surrealists are concerned with "images and their connotations or symbolic references to the exclusion of the aesthetic values of painted surfaces." The quality of the painterly aspects in an artwork are not of primary importance, rather the objects, images and their bizarre relationships carry the content of the works (Henning 54). While completing their artworks, it was common for several images and their interactions to appear on the canvas before any meaning or interpretation was discerned. Similar to the concept of automatic writing, and keeping with the promotion of the subconscious as an intrinsic part of their artwork, surreal artists were encouraged to use methods of painting that allowed for spontaneity and freedom in their artworks. A prime example of this artistic style would be Giorgio de Chirico.

THE FIRST SURREAL INFLUENCE

De Chirico was not considered to be one of the surrealists, himself. He was, however one of the prime influences on the artistic movement. De Chirico

originated the idea of using unusual interactions of objects on a metaphysical plane. In the *Abridged Dictionary of Surrealism*, he is referred to as being "The most amazing painter of this time (Lippard 208)." For years, until 1918, he was considered to be the originator of surrealist painting. His works, drawing purely from the subconscious and automatic writing, were admired by the later surrealists Dali, Magritte, Ernst and Tanguy. Unfortunately, there was a tragic end to De Chirico's glory. According to a tight knit group of surrealists known as the "Paris Surrealists." De Chirico's artwork was no longer surreal after the year 1918 (Jean 201-2). The group studied Giorgio's work for the next 5 years, hoping to find some inspired artwork from the original painter of the surrealist movement. They reached a final decision, agreeing that De Chirico's work was no longer surreal, and that he was not a surrealist (Henning 55). The *Unabridged Dictionary of Surrealism* includes that, "The pictorial work of Chirico claimed by Surrealism came to a halt in 1918. Since then one owes him for nothing but the publication of an admirable prose work: *Hebdomeros* (Lippard 208)."

SUBCONSCIOUS AND DREAMS AS INSPIRATION

Coming into the movement much later than the original surrealist, Roberto Sebastian Antonio Echaurren, referred to simply as Matta, employed similar sources of inspiration to those of De Chirico. Matta utilized a singular exposition of psychic automatism for his imagery. Matta launches new ideas off of the original compositions done by De Chirico. His artworks incorporated several new and unusual images interacting on a metaphysical plane. Matta's images did not include recognizable objects, rather they illustrated biomorphic shapes interacting in a dimensional atmosphere. Matta contributed to the movement by creating formal organization in order to refer to the source of his inspiration; his inner experience (Henning 130).

Attending to a similar school of thought were those artists who relied on fantasy, disorientation and dream-like experiences as their primary source of inspiration. These surrealists were known to incorporate photo-realistic images interacting in unconventional and unexpected ways, as well as entirely abstract images derived from unusual experience or imagery. Once again relying on the writings of André Breton, a common belief was taken directly from "The Manifesto of Surrealism." It is noted that there is, "in the future resolution of these two states, dream and reality, which are apparently so contradictory, into a sort of absolute reality, a surreality, so to speak (Jean 121)." The dream world intrigued and attracted artists such as André Breton, Max Ernst, Joan Miro, and Salvador Dali.

After 1922, Breton became unenthusiastic about his automatic writing, claiming that it was not reaching into his dreams, merely into his subconscious. In order to solve the dilemma of not being able to tap into his dreams, new possibilities were explored. What soon became the most popular of ideas was that of the hypnotic seance. Breton, along with others such as Elouard, Duchamp and Ernst would see Madame Dante in order to be "put to sleep." Once one of the group was sleeping, the artists would gather and experiment, trying to discern the best methods by which they could tap in to the dream conscious. The surrealists achieved the best results by asking questions, to which the "sleeper" would write his responses. This period was known as "The period of sleeping-fits," where the answers were recorded and used as a source of inspiration (Brandon 198-207). Responses found in the dreams were examples of typical dream processes. The surrealists explored the idea that the mind's censorship is weaker during the dream state, than when awake. One's mind substitutes, condenses, displaces and symbolizes impulses in this state. Through a subject's conscious mind, it is not possible to organize and analyze these

glimpses; however several of the surrealists felt that their artwork was only at it's best when they were accessing the dream state in their conscious thoughts. These conscious-dreams were then transferred onto the canvass at the precise moment of the dream occurrence. One other accepted method of using surrealism and dreams was to depict the very first thought that one has as he awakens from slumber. Both were utilized excessively by Dali, Magritte, Tanguy and Ernst (Passeron 54-57).

While the surrealist artists had general means of seeking their images, each employed and designed the methods to fit their own personality. Max Ernst took the dream revolutions of the surrealism movement, and incorporated them through the use of collage, commenting that, "Surreality depends on our wish for a complete disorientation of everything (Jean 208)." When he was a young man, Ernst would see a transparent woman in a red robe, standing at the foot of his bed. He felt as though he could see her skeleton through the outer shell of the woman, and that it looked like intricate latticework. Due to the frequent sightings of this and many other dream figures, Max began to incorporate their images into his collage work (Alexandrian 62). He began with images from catalogues, eventually adding his signature frottage work into the collages. Ernst felt that his incorporation of a child's game would escalate his artwork, making it more prominent and influential. The employment of frottage, textural rubbings taken from all surfaces, added an element of surprise to his work (Henning 63). Through the combination of dreams, collage and frottage, Ernst completed "La Femme 100 Têtes," an adult fairy tale that contained 100 captioned artworks.

Joan Miro, an abstract surrealist, takes yet another perspective on the subject of unvoiced emotion veiled in artwork. He proclaims that, "It is difficult for me to speak of my painting, for it is always born in a state of hallucination,

provoked by some shock or other, objective or subjective, for which I am entirely without responsibility (The Imagery of Surrealism 56-7). At the time that Breton was writing the Manifestos, Miro was beginning to paint in a new style that he felt helped him not to escape from reality; rather into nature. He admitted that the canvases completed after 1925 were loosely painted and surreal due, in part, to hallucinations brought on by starvation. He titled the works his "Dream Paintings," and expressed that these paintings were, "The direct translation of inner gestures of the spirit into gestures of the brush onto the canvass (Henning 73-6)."

FANTASY AND DUAL IMAGERY

Most likely the best known of all surrealist artists is Salvador Dali. An unusual artist, Salvador did not employ the same strategies for his artwork as the other surrealists. Rather than use the unconventional dream methods available to him, Salvador Dali invented his own model of image-making. This model was titled the "Paranoid Critical Model," and it created a new outlook on surreal inspiration. Dali claimed that his new model would "Systematize confusion and contribute to the total discredit of the world of reality (Passeron 56)," by forcing himself to the point of inspiration. Explaining his method, Dali declared that he was not paranoid. Paranoia was explained as being a mental state that one cannot help. Dali felt that he was at will to enter such a hallucinatory state at will, and in doing so, he would be able to see double images revealed inside of the canvass (Henning 98). Dali had a specific 10 step plan for his painting inspiration, including Freudian questioning, objective perception experimentation, oral description of touch, examinations of demoralizing actions and inscriptions of words on articles (Lippard 91-3). The true follower of Freud, Dali incorporated several Freudian symbols along with the questioning tactics for inspiration into

his work. His declaration of being able to induce subconscious imagery was diverted when Sigmund Freud declared that he did not see the unconscious in Dali's work, but rather the conscious. Freud continued, "In the pictures of the masters -Leonardo or Ingres- that which interests me, that which seems mysterious and troubling to me, is precisely the search for unconscious ideas, of an enigmatic order, hidden in the picture. Your mystery is manifested outright. The picture is but a mechanism to reveal it (Henning 98)." Dali's imagery and paranoia-critical model were tolerated until Dali was brought before the prestigious group of surrealists to discuss his growing fascination with Adolph Hitler. When asked to explain the occurrences and references to Hitler in his works, Dali argued that he had been having dreams concerning Hitler. Salvador felt that this explanation should pacify the group, however he was officially cast from the group and not considered by anybody to be a true "Surrealist." Dali was on several times quoted stating, "I am the surrealist (Passeron 144)."

CHANCE OCCURRENCES AND RANDOMNESS

The one method for gaining inspiration, agreed upon by both Dali and the surrealist group, was that of experimentation. It is not common knowledge that the surrealists relied heavily upon chance, randomness and vignettted imagery for their unusual artwork. The original group of Paris surrealists, including Louis Aragon, André Breton, and Yves Tanguy, devised parlor games set to create various interactions between unusual objects. These games, and the results thereof, could be read in several surreal publications. *Varietes*, a public artistic and literary magazine, published a special article in 1929 that showcased the surrealists and their movement (Jean 214-6). In this magazine, readers were introduced to a word-game that involved a variety of people placing random articles of speech onto a paper in such a manner that the previous words could

not be viewed. The game was entitled according to the results of a round involving several of the original surreal writers. Entitled, "The exquisite / corpse / shall / drink / the bubbling / wine," this game lead to several adaptations. An experiment of the same title found participants drawing lines from several different scenarios, and interacting in a random order using only the lines drawn (Lippard 87).

Surrealists often find themselves at the mercy of chance. According to their writings, surrealist artists are to expect not to maintain control over their operation. Many of them see their role as being humble and grateful in the service of chance. True surrealists are not to exploit chance for their own gain, unless there is the circumstance that the gain is the pleasure of an emerging, unknown image (The Language of Surrealism 35-6). Continuing in the realm of chance, surrealists would collaborate to form new images and statements for inspiration. After the success of "The Exquisite Corpse," surrealists continued to create games of inspiration. A favorite of Tanguy and Breton was the "If... Then..." game. Players would work in pairs to create statements that began with the words if and then. They would take turns creating the statements, not knowing what the other partner was writing. After having written down an if or then statement, the partners would read them together to create an abstract idea. Yves Tanguy contributed the "When" statement, while André Breton added the "Then" to form an unconventional idea; "When children slap their father's face, all young men will have white hair." Elaborating upon the unusual word play, the surrealists would transform their language into artworks of a similar nature (Jean 218-224).

Experiments were not limited to the simple word-play found in Varietes. Surrealists would create imagery in groups, covering what the artist before had

completed, allowing the next artist to continue where the previous had left off. Surreal writers and artists alike would cut up poetry and vocabulary and toss them into a container. The container would then be emptied piece by piece as words were drawn to create a new poem. Surrealists would step into theaters after a movie had started, in order to purposely miss the beginning, and would leave before the end. They did this in order to create a series of vignette images to be used in their future works (Passeron 41-53). As surrealism grew, the expanse of games and interactions grew, allowing for an everlasting pool of new material to draw from. Every surrealist employed at least one form of experimentation or gaming for a source of inspiration at a point in their career. The diversity of surrealism was directly related to the diversity of the people who would be appreciating the artwork. A unique communication is set up with an audience when the surreal artist allows for free play in his mind. By releasing the mind from physical aspects and representation, and maneuvering within a realm of chance, surrealists can connect with their viewers on an intrinsic level. In the surrealist structure, beauty is meant to be enjoyed before it is understood (Imagery of Surrealism 54-57).

It is commonly thought that surrealism is nothing other than bizarre artwork; however, upon examination it is clear that the surrealist movement is far more complex than simply odd imagery. Inspiration for surrealist draws from a variety of intrinsic and subconscious sources, as well as those of randomness and chance. Although it began as a literary trend, the surrealist movement in the visual arts marks a time of change in the artistic world. Elouard once said, "There is no model for someone looking for what he has never seen (Languages of Surrealism 24)." summarizing the attitude of surrealist pioneers. The unusual, driven group brought forth a movement that offered new vantage points for the

art world. Although there were several critics of the movement, the talented group sought new means of inspiration, and never ceased to explore all aspects of the unusual movement. Not only have the surrealists provided insight to means of inspiration for aspiring artists, but they have also become a source of inspiration to those who choose to follow and create their dreams.

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SURREAL SOURCES OF INSPIRATION

It is not unusual for a viewer to look at a painting in order to literally translate the image, formulating the artist's intended meaning in the piece. When examining an image from the surrealist movement, it is impossible to do just this. Surreal artwork is meant to be appreciated from an intrinsic vantage point. When one views a surrealist artwork, they are not meant to see the literal translation of an idea, but rather the interpretation of a subconscious thought. Upon exploration one can see that there are several influences behind the fascination artwork of Dali, Magritte, Chagall, Miro, Tanguy, etc. These artists are known to have connected with their subconscious thoughts, dreams, sublime randomness of humanity, and complete disorientation in order to create a world of painting unlike any known. Growing out of the negativity of Dada, Surrealism reflected an optimism and joy in the subconscious thoughts of man. Through experimentation and automatic writing, the masters of this new style of painting were pioneers. Each trying to be more "inspired" than the other, the surrealists created a competitive world of complex standards. This curriculum has been devised to help students to further explore the complex work of the surrealist movement. Developed specifically for upper level art students enrolled in a two dimensional art course, the lessons offer artistic and linguistic enhancement. Students gain a personalized understanding of Surrealism through the same methods journaling, exploring, and adapting ideas taken directly from the history of the 1920's. Art criticism, aesthetics, history and production are used collaboratively in order to create superior products in an inventive, yet historically accurate manner.

CURRICULUM GOALS

Art History

The students will gain an understanding of the surrealist movement background, the surrealists, and the inspirational sources behind their artwork.

Art Production

The students will produce artwork from sources of inspiration similar to the sources of the surrealists.

Art Aesthetics

The students will explore and defend different positions on aesthetic issues surrounding surrealism history and artwork.

Art Criticism

The students will analyze and discuss surreal artwork in terms of its success and purpose.

UNIT ONE.

SUBCONSCIOUS AND INTERNAL IMAGERY

CORE CONTENT

A study of the artwork, artists, and inspirations of the surrealist movement, this unit focuses on the surrealist preoccupation with the subconscious and intrinsic imagery meant to connect with viewers on an internal plane.

OBJECTIVES

ART HISTORY

The students will illustrate the history of the surrealism movement by constructing a bulletin board of surreal artwork and facts. The bulletin board will include only surreal artwork and information, facts will be organized into specific categories, all misleading artwork and facts should not appear on the bulletin board.

ART PRODUCTION

The students will write a surreal poem, incorporating three random vocabulary words. The poem will be no longer than 8 lines, and will be in the "blank verse" format.

ART AESTHETICS

The student will create a collage that expresses the theme of their surreal poem, as well as personal internal imagery. A variety of materials may be used, and the poem must be incorporated into the artwork in a legible form. The student will be able to explain how they have incorporated personal imagery into their artwork, and the collage will be no smaller than 12 by 18 inches

The students will defend either Giorgio de Chirico or the Paris Surrealists by acting in a mock trial of Giorgio de Chirico. Each student is responsible for writing a brief summary of the trial, answering two additional aesthetic questions. They are also responsible for contributing at least 2 comments in defense of their chosen side.

ART CRITICISM

The students will learn about one specific aesthetic lens, choosing the best example of their lens from a group of reproductions. The student will then explain to the rest of their team, which lens they have learned about, and what they have learned. After having learned about all 4 lenses, the team will indicate and support which lens their surreal artwork falls under. The team will present their response to the class orally.

Surreal Inspiration

LESSON ONE: ART HISTORY

Unit One: Subconscious and Internal Imagery

Materials needed

Staple Removers
Stapeler
3-5 Surreal Reproductions
3-5 Reproductions from other movements
Fact inserts from surrealist history
Fact inserts from other art movements

Preparation

Lay all of the bulletin board materials on a table, they should look strewn about as if they had been spilled. Have staple removers and staplers readily available. Copy all handouts.

Lesson Objective

The students will illustrate the history of the surrealism movement by constructing a bulletin board of surreal artwork and facts. The bulletin board will include only surreal artwork and information, facts will be organized into specific categories, all misleading artwork and facts should not appear on the bulletin board.



Procedure

1. Once class has begun, explain to the class that you had prepared a wonderful bulletin board to fit with the new unit, but you tripped and dropped all of the materials. Now the surrealism facts and artwork are all mixed in with the other artwork and information from your other classes.
2. Tell the class that they have only one assignment for the time being, and that assignment is no small task.
3. Point out the pile of bulletin board materials and explain that the bulletin board needs to be constructed before you can begin the new unit. Tell the class that you have decided to enlist their help, and that they will be putting up the bulletin board for you.
4. Instruct the class that only the surrealism facts and artworks are to be placed on the bulletin board, anything that may have been mixed in should be placed in a seperate pile on the table.
5. Hand out the information sheet on the surrealist movement. Explain to the class that this is the only information that you have available in a handout form, and that you hope it will be helpful.

Unit One: Subconscious and Internal Imagery

Lesson 1: Art History

6. Instruct the class that it would be wise for each student to handle two facts at a time, and appoint a student to hand out the facts.

7. Once the facts have been handed out, allow the students to try to work together as a team to discern which pieces go on what part of the bulletin board.

8. Once the board is completed, the class should be directed to have a seat near the bulletin board.

9. Begin the discussion by asking the students why they selected the reproductions to place on the board. What qualities made them surrealistic in style? Pointing out individual works that were not placed on the board, ask what particular qualities would lead you to believe that the work was not surreal.

10. Once you have discussed the artworks, look to the facts listed underneath the artworks. Ask the students which facts they are 100% certain belong on the bulletin board. Were some of the fact inserts more like category headings? Were they placed as such? Which seemed like headings, and why? What would go under each of those headings?

11. Once you have discussed the specific artworks and facts, allow the students to correct any errors made. Be certain to explain that it was expected that errors were made, and that it was the purpose of the activity.

12. Once the students have corrected the bulletin board, allow them time to reflect in their journals as to their definition of surrealism. Responses do not have to be in report form, simple quality answers are expected. The students should include artists, artworks and general information in their summary. Tell the students to include in the entry, the most unusual or interesting fact that they have discovered.

Adaptations

In a larger class, you may want to adapt the activity so that several smaller teams are working on individual bulletin boards. Each board should have a different theme.

Evaluation:

The students will have completed a bulletin board including all surreal artwork and facts.

Each student will reflect in their journal entry, writing a summary of surrealism in their own words.

Students will answer the following questions in their journal entry:

Why was surrealism an important part of art history?

What was the most unusual fact or idea that you learned about surrealism from this activity?

THE SURREALISM MOVEMENT (CAN BE USED FOR UNIT ONE- LESSON 1 BULLETIN BOARD)

- Although paintings in this style began in 1914, the movement was not officially coined until 1924
- Surrealism is based on the concept of joining two distant realities on a new and unexpected plane.
- The heaviest influence of the movement was from the writer Andre Breton
- The definition of the word surrealism is, "Psychic automatism in it's pure state, by which one proposes to express-verbally, by means of the written work, or in any other manner- the actual functioning of thought. Dictated by thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern. (Jean 123)"
- Surreal imagery was meant to appeal to its viewer by connecting from a subconscious level of art to a subconscious level of viewing.
- Although Giorgio de Chirico was supposedly the first true surrealist, he was cast out of the Paris surrealist group because of the lack of surrealism in his late work.
- The Paris Surrealist were a group of artists and writer who explored new ways by which they could inspire their works. The group was also responsible for several publications broadcasting the meaning of surrealism, and the activities of the group.
- Several of the surrealists would allow themselves to take part in experiments with hypnotization in order to link with their subconscious.
- Surrealism grew out of the Dada movement, however; surrealism was a much more optimistic movement, and focused on joy rather than emptiness.
- Surrealists used subconscious thought, automatic writing, dreams, fantasy, disorientation, randomness, chance and games to inspire their artworks.
- Although the surrealists were primarily painters, sculpture by Alberto Giacometti and Man Ray, as well as collages by all surreal artists were accepted as pieces of the movement.
- Surrealists, and specifically Andre Breton felt that the working class was not sophisticated enough to be able to produce surreal images because they could not possibly understand the aspirations of the upper class.

Surreal Inspiration

LESSON TWO: ART PRODUCTION

Unit One: Subconscious and Internal Imagery

Materials needed

Surrealist poem
Various collage materials
(magazines, photographs, feathers, textured materials, elements from nature, wire, pasta, handmade paper, etc.)
Scissors
Exacto Knives
Rubber Cement
Illustration or Poster board
Individual vocabulary words on slips of paper
Container to collect vocabulary
Overhead transparency film
Dictionaries

Preparation

Cut small pieces of paper with vocabulary words. Create a sample of a surreal collage and a surreal poem. Copy handout of surreal poetry. Lay out materials necessary to complete the collage. Devise cooperative learning teams.

Lesson Objectives

The students will write a surreal poem, incorporating three random vocabulary words. The poem will be no longer than 8 lines, and will be in the "blank verse" format.

The student will create a collage that expresses the theme of their surreal poem, as well as personal internal imagery. A variety of materials may be used, and the poem must be incorporated into the artwork in a legible form. The student will be able to explain how they have incorporated personal imagery into their artwork, and the collage will be no smaller than 12 by 18 inches.



Procedure

1. Explain to the class that you have run across something unusual in one of your art books. Hand out copies of one surreal poem to the class. Tell the class that you were curious as to the meaning of the poem, and were trying to figure out why it was located in the surrealism section of your book.
2. Tell the class that you decided that it would be helpful to get some ideas from the students as to the meaning of the poem and the reason for its presence in the surreal text. Explain that they will be working in pairs to try to help solve the mystery.

Unit One: Subconscious and Internal Imagery
Part 1 of Lesson 2: Art Production

3. Break the class into pre-organized teams, explaining that each team is to come up with at least one idea for the poem's origin, and one idea for it's meaning. Remind them that there are no wrong answers.

4. Allow sufficient work time, moving about the classroom to assist where needed.

5. Once teams are beginning to finish up, discuss the different answers that have come up in class. Again, explain that there are no wrong answers.

6. Once students have shared their ideas, have a student read an excerpt that you have "just found" in your text. (see attached)

7. Explain to the class that they will be making their own surreal poems. In order to extend their vocabulary, the students will each draw 3 words from the container. These words must be used properly in their poem.

8. Pass the container, allowing each student to draw 3 words.

9. Allow sufficient time for the class to begin working on their poems, explain that the poem is to reflect the students "inner self" in some way.

Adaptations

The amount of vocabulary can be increased or decreased.

Students can be given specific topics to write about in their poetry

Length of the poem can be altered

Evaluation:

Each student will copy one completed poem into their journal. At the top of the journal page, the student will write the 3 vocabulary words that they drew, and a brief definition of each word.

A successful poem will include the correct use of the three new vocabulary words.

The poem will be no more than 8 lines long.

The poem will be written in blank verse format.

The poem will be accompanied by an explanation of how it reflects the student's "inner self."

Unit One: Subconscious and Internal Imagery

Part 2 of Lesson 2: Art Production

1. Show examples of surrealist collage, asking the class what they notice about the images, specifically ask what they have in common.

2. Explain to the class that they will be completing a similar project using the poem that they are in the process of writing.

3. Gather around the demonstration table, and have the class examine a collage incorporating poetry. Ask how this pertains to the surreal images that we looked at a moment ago.

4. Read the poem associated with the example, questioning the students as to how the imagery and language relate to one another. What are some different ways that you can incorporate the literary element of your poetry into the visual artwork.

5. Explain the steps to making a successful collage.

Finish your poem. Decide how you will incorporate it into the artwork. Brainstorm to decide what imagery you will use in your collage. Cut out the images first. Be precise in cutting. After cutting everything out, arrange the images and objects. Cut out any additional imagery that is necessary for the collage. Add the elements of the poem into the collage. Finally, glue everything down.

6. Allow students time to work on their artwork and poetry, moving about the classroom to make sure that students are not having difficulties.

Adaptations

Students may provide personalized collage materials.

Students may transfer poems onto transparency material, laying the literature over the original artwork.

Evaluation:

Each student will turn in one completed collage. A successful collage will include the following:

The apparent use of, and relationship to the student's original poem

Prior planning reflected in several different images interacting to form one original composition

All images precisely cut out and glued neatly to a sturdy background, no corners turning up

Image must meet the 12 by 18 size requirement.

SURREALISTIC POETRY

A BRANCH OF NETTLE ENTERS THROUGH THE WINDOW

BY ANDRÉ BRETON

The woman with the crepe paper body
The red fish in the fireplace
Whose memory is pieced together from a multitude of small watering places for
distant ships
Who laughs like an ember fit to be set in snow
And sees the night expand and contract like an accordion
The armor of the grass
Hilt of the dagger gate
Falling in flakes From the wings of the sphinx
Rolling the floor of the Danube
For which time and space destroy themselves
On the evening when the watchman of the inner eye trembles like an elf
Isn't this the stake of the battle to which my dreams surrender
Brittle bird
Flocked by the telegraph wires of trance
Shattering in the great lake created by the numbers of its song
This is the double heart of the lost wall
Gripped by grasshoppers of the blood
That drag my likeness through the mirror
My broken hands
My caterpillar eyes
My long whalebone hairs
Whalebone sealed under brilliant black wax

INFINITE MILLIMETER MANIFESTO

BY JEAN (HANS) ARP

First we have to let forms, colors, sounds sprout
and then explain them.
First we have to allow legs, wings, hands to grow and then fly sing form manifest
themselves.
I'd be the last to draw up a plan as if I were involved with a timetable or a
mathematical calculation or a war.
The art of stars, flowers, forms, colors overlaps with the infinite.

Michael Benedikt. *The Poetry of Surrealism*. (1974). Toronto: Little, Brown and Company
(Canada) Limited

SURREAL COLLAGE EXAMPLES



4. Once the students have moved, allow them 10-20 minutes to prepare their arguments before the opening statements are issued. Remind the class that each student is responsible for speaking at least 2 times during the trial.

5. Allow each team time to give their opening statement. While a team is giving their statement, the other team cannot say anything in argument. Stenographers are to keep track of the number of supportive statements issued, as well as the students who have spoken.

6. After each team has presented their arguments, they will again meet to determine their rebuttals to the other team's statements.

7. The teams will once again have the opportunity to speak. This time, the teams will be able to have the opportunity to speak while another side is defending. The guideline to follow is this: If team A is rebutting, and team B interjects; then team B cannot bring up new points. Team A has the floor. The same idea holds true for when team B takes the floor. Stenographers will keep track of the students speaking and the number of statements issued.

8. Once the arguments have taken place, the teams will have their last opportunity to meet. During this time they are to design their closing statement. Again, no new information may be presented. It is to be a summary of points and arguments that have already surfaced. Each team will have 3 minutes to deliver their closing statement. One student should represent each side during the closing statements.

9. Allow for a "brief recess" while students re-organize the room, and the teacher/judge looks over the stenographer notes and their own to determine the winner of the case. The winning team gets 5 bonus points apiece.

Adaptations

The number of comments required can change depending on class size.

Another art class can be brought in to act as a jury if they are available. In this case, the legwork of the trial should be done prior to the trial itself.

Evaluation:

Each student will be responsible for completing a journal entry that covers the following:

- a. What did you contribute to your team during the trial?**
- b. What is your final opinion concerning the outcome of the trial, and why?**
- c. What were the two most essential arguments (for either of the teams) during the course of the trial?**
- d. If a painting does not appeal to the viewer on a surreal level, does it mean that the painting is not surreal? Why?**
- e. Who is the true judge of surrealism in a painting, the artist, the viewer or is it someone else? Why?**

Millions of Dollars to be Awarded!

Today, our legal system will take on a case that is not so "cut and dry," as many would hope. Mr. Giorgio de Chirico, once known as the founding artist of surrealism, has been cast out by the prominent "Paris Surrealist" group. De Chirico is outraged, screaming that he was thrown out without cause, and that the "Paris Surrealists" are trying to slander his good name as an artist. As a talented painter, de Chirico has produced a large number of images that qualify as being surreal by the surrealist group; however, the group feels that after 1918 Giorgio was painting images that were not truly surreal. De Chirico states that his images were, in fact, as surreal as those he had painted before, and that the "Paris Surrealists" could not possibly judge as to the true surrealism of his painting. Surrealism is meant to stem from the subconscious; is it possible that the surrealists can judge whether or not the paintings truly stem from de Chirico's subconscious? Surrealism painting, however, is meant to effect the viewer on an entirely subconscious level. If de Chirico is the creator and not the "viewer," of the painting, how can he interpret whether or not one will connect with it on a subconscious level? We will continue our coverage of this complex case as it progresses through the courts. Who will be the true judge of surrealism in a painting, the artist or the viewers? You decide.

Surreal Inspiration

LESSON FOUR: ART CRITICISM

Unit One: Subconscious and Internal Imagery

Materials needed

Note-taking guide
Process of Criticism
worksheet
Reflection worksheet
2 reproduction
examples from each
lens
1 surreal reproduction
for each team



Procedure

1. Assign the students to teams, indicating that they are to sit together in different areas of the room. Once the students have moved to sit with their team, instruct them to write their team members' names in their journal. As a group, designate a letter for each member of the group, either A,B,C or D (if there are any teams of five, one letter will be used twice). Write each person's letter next to their name in your journal.

2. Explain to the class that they are now going to be responsible for teaching valuable information to their team. This information will be needed to pass a test at the end of the unit. Hand out the criticism guide, explaining that it is necessary to record all information so that you can relay it to your team members.

3. Explain that the students will be breaking from their team to learn the information that they will soon be responsible for sharing. Explain that there will be several reproductions of artworks at each center. At your center, you will discover which category the reproductions fall under.

4. Before breaking into learning centers, explain the process for testing an artwork. Hand out the worksheets explaining how to test for each of the different models of art criticism. Rather than having students read along with you, allow them time to look through the worksheet and ask any questions that may arise. They will be working in teams, and will be able to answer each other's questions at this time.

Preparation

Divide students into cooperative learning teams of 4, if there are left-over students, some teams may have 5. In four separate areas of the room, lay 2 mimetic artworks in one area, 2 formal artworks in one area, 2 emotional artworks in another, and 2 functional artworks in another. Copy enough of each worksheet for the entire class. Be certain that there are enough for each student to have 3 note-taking guides.

Lesson Objective

The students will learn about one specific aesthetic lens, choosing the best example of their lens from a group of reproductions. The student will then explain to the rest of their team, which lens they have learned about, and what they have learned. After having learned about all 4 lenses, the team will indicate and support which lens their surreal artwork falls under. The team will present their response to the class orally.

Unit One: Subconscious and Internal Imagery

Lesson 4: Art Criticism

5. Break students into their individual learning centers according to the letter next to their name in the journals. All A's should go to one area, all B's to another, all C's to another, and all D's to the last area available.

7. Direct the class to first read through the instruction page. Once everyone at the center understands the information, evaluate the reproductions at your station to determine which lens each reproduction falls under. Every member of the group is responsible for filling out their own note-taking guide as the group evaluates the two artworks.

8. Allow the students to work at their learning centers, circulating around the room to help where needed. Be certain that groups are working together to keep the entire group focused on the new information.

6. Once the group has decided upon the lens that both reproductions fall under, place them underneath their heading on the chalkboard. You will be aware that the groups are finishing up once the artworks are being placed on the board.

9. Once the first artwork has been placed on the board, give the class 5 more minutes to finish up working at their learning center. After 5 minutes, halt the class.

10. Have students return to their original "teams." Explain that it is now time to teach the team about the artworks they evaluated at the learning center, and the lens that they fall under. *Everyone* in the team is to understand which category your artwork belonged to, why it belongs to that category, and why it does not belong to any of the other categories.

11. Have students return to their original teams, they should take notes in their journals.

12. Once it seems that the teams are through discussing their individual work in the learning centers, pass out one surreal reproduction to each team. Explain that the students are to determine which lens the new artwork falls under. The team must work together, and must be able to support their decision with evidence from the activity.

13. As a class, briefly review each of the lenses, using the images on the board for example material. After this, each team will present their surreal image to the class, explaining which category they feel it belongs to, and why.

Adaptations

As groups finish the learning center activity, they may begin to look for images that fit into their category from the textbook. The images can be listed in their journal for extra points.

Evaluation:

The students will fill in the note-taking guide completely, placing it in their journal. Each of the four lenses should be clearly explained, with examples of artworks pertaining to the lenses noted.

Teams will present their surreal artwork, explaining successfully why they placed it under a specific lens.

Students will be issued a brief quiz, through which they will demonstrate general knowledge of the topics covered.

TESTING AN ARTWORK

Prepare to Critique

Record the title, date, and artist. Then describe the art object so that a person would be able to visualize it's dimensions, materials, and distinguishing features.

Describe (Test for Imitationalism)

Catalog and describe the literal qualities of the art object. Specifically, what is the subject of scene being portrayed and what qualities of the art object make it accurate to the subject. Summarize by stating if the literal qualities appear to be important to the art object.

Consider (Test for Functionalism)

Catalog and describe the apparent functional qualities of the art object. Specifically, what aspects of the object appear to give it a practical or ceremonial purpose. Summarize by stating if the functional qualities appear to be important to the art object, and what purpose the art object might have.

Analyze (Test for Formalism)

Catalog and describe the design qualities of the art object. Specifically, list the Elements of Art utilized in the art object, then determine what Principles of Art are being used to organize those elements. (Use Design Chart) Summarize by stating if the design qualities appear to be important to the art object.

Interpret (Test for Emotionalism)

Catalog and describe the emotive qualities (emotions, moods and symbols) and IDEAS being conveyed or expressed by the work as well as the possible meaning of the artwork itself. Summarize by stating if the emotive qualities or IDEAS appear to be important to the art object.

Judge (Compare work to most appropriate theory)

Summarize findings of first four phases in order to decide which aesthetic theory is most relevant to the work. Compare art object to the criteria for art in that theory to determine it's success. Conclude by stating whether or not the work is weak, strong or average in that theory.

Artwork?

Date of Origin?

Artist?

Media?

Describe the artwork as if explaining it to someone who had lost their sight.



Imitational

How well does it copy nature?



Formal

Which elements and principles are apparent?



Emotional

How does it make you feel?



Functional

Was it useful, how was it used?

Judge the artwork, which theory does it fit the best?

UNIT TWO:

DREAMS, FANTASY AND DISORIENTATION

CORE CONTENT

A study of the artwork, artists, and inspirations of the surrealist movement, this unit focuses on Dali's work under the paranoid-critical model of inspiration, as well as dream interpretation and images by Magritte, Kahlo and Chagall.

OBJECTIVES

ART HISTORY

The students will analyze paintings by Salvador Dali by finding the layered pictures hidden in his artwork, and interpreting their symbolic meaning. They will keep a record of their findings in their journal, eventually presenting the painting and it's meaning to the class.

ART PRODUCTION

The students will complete a narrative surrealistic painting that depicts the ideas found in their dream journal and automatic writing samples. The painting will be done in acrylic paint, using an extender for blending purposes. Students will explain, in their journals, why they feel that their image is surreal.

ART AESTHETICS

The students will react to a personal surreal experience by writing a paragraph describing the experience. The student will use descriptive language, similes and metaphors. The written reaction should be a paragraph of no less than 8 sentences.

ART CRITICISM

The students will work as a group to examine literal qualities of surreal painting by placing a series of surreal artworks in order from the most literal to the least literal representation of dream or fantasy subject matter. Students will explain their rationale for the final placement of the paintings on the "clothesline."

Surreal Inspiration

LESSON FIVE: ART HISTORY

Unit Two: Dreams, Fantasy, and Disorientation

Materials needed

**Reproduction of
"Giovanni Arnolfini
and His Wife"**

**Several examples of
the 'paranoid
critical' model of
surrealism**

**Handout of images
found in "The
Endless Enigma,"
by Dali**

**Brief biography of
Dali's life.**

Preparation

Copy handouts of Dali's biography and of the imagery in "The Endless Enigma."

Pre-determine teams for the students to work in. Hang the Arnolfini portrait in a prominent position in the room.



Lesson Objective

The students will analyze paintings by Salvador Dali by finding the layered pictures hidden in his artwork, and interpreting their symbolic meaning. They will keep a record of their findings in their journal, eventually presenting the painting and it's meaning to the class.

Procedure

1. Ask the class what the meaning of symbolism is. Expect a variety of answers.
2. Draw the "Nike Swoosh" symbol on the chalkboard, and ask the class what it means.
3. Ask the class for more examples of modern-day symbolism. Once a list has been generated, point out the image of the Arnolfini wedding portrait. Tell the class that this may not be a modern painting, but that symbolism was used throughout history in the same way that it is today.
4. Ask the class to brainstorm different meanings of the icons in the portrait; such as the solitary lit candle, the small dog, the placement of the shoes, and the mirror in the back of the room. Once the class has come up with several ideas, reveal the true meaning of the symbols.
5. Next, show the class "The Endless Enigma," by Salvador Dali. Explain that this image uses symbolism in a very similar way to that of Nike and the wedding portrait; however, it's meaning is not as clear as those previously mentioned. Explain that, not only is the meaning hidden in this artwork, but the images that are meaningful are also hidden. Ask the students to examine the image, trying to determine how many hidden images they can see.
6. Take a general poll to see the largest number of images found, then pass out the handout of the 6 image illustrations. Have the students look for the different images, specifically. One student can be called up to point out each image on the reproduction itself.
7. Explain that we will be breaking into teams in order to examine more of Dali's dual imagery. Give the students background information on Dali's life, and the paranoid-critical model.

SALVADOR DALI, A MAN OF PARANOIA (1904-1989)

- Although he was not a true "Paranoid," Dali maintained that he could simulate the mental state of paranoia without the use of drugs. Upon his return to the "Normal Perspective," he would paint what he claimed to have seen in his dillusional state.
- Dali referred to his paintings as "hand painted dream photographs"
- Dali is known for developing the Paranoid-Critical method of painting. This method focuses on a series of inspired images overlapping one another to form a complex, complete image. Anyone who has looked to the clouds imagining that they see animals or scenery has employed the Paranoid-Critical method of visualization.
- Dali was expelled from the San Fernando Academy of Fine Arts one week before graduating. He refused to take the final exam, stating that he knew more about art than all of the professors in the university put together.
- Dali's life took a turn in 1929, he produced his first one-man show, was introduced to his future wife, while she was still the wife of a fellow surrealist, Paul Elouard. Dali worked on the first surreal film ever, he formally joined the Paris Surrealist group, and was estranged from his family who had kicked him out for his involvement in the new surrealist movement.
- In 1936 Dali gave a lecture on international surrealism in a diving suit. Through the course of the lecture Dali nearly suffocated, he had not thought to include an oxygen tank in the suit. While trying to free himself from the suit, onlookers did nothing to help, thinking that it was a part of the show to introduce the new and bizzare art movement.
- In 1938 Dali was introduced to Sigmund Freud, a psychologist whose theories he had greatly admired. His admiration of Freud did not suit the Paris Surrealists well, and tension began to build within the group.
- In 1939 Dali is cast out by the Paris Surrealist group. They believed that Dali's fascination with Freud and Hitler was unhealthy and against their moral standards. Dali was undaunted and continued to exhibit his work.
- In 1958 Dali marries Gala, the former wife of Paul Elouard, in a religious ceremony. In the years prior to the marriage, Gala had become a large source of confidence and inspiration while she single-handedly managed all of Dali's affairs and transactions. Dali was so enamoured of his wife that he signed several of his artworks in her name, rather than his own. Gala appeared in several of his paintings as well.

Surreal Inspiration

LESSON SIX: ART PRODUCTION

Unit Two: Dreams, Fantasy, and Disorientation

Materials needed

**Questioning strategy
handout**

**Journal Entries
(dreams and
automatic writing)**

Acrylic paint

**Acrylic extending
medium**

Acrylic brushes

Water containers

Aprons/smocks

Sturdy painting paper

**Pallets (plastic lids,
Styrofoam
plates, etc.)**

**Reproductions of
Chagall and
Magritte's work.**



Preparation

Lay out all painting materials. Have reproductions posted on a bulletin board. Clear the sink area of any excess materials.

Students will have 3 written entries about their dreams and 3 examples of automatic writing in their journals prior to the assignment

Lesson Objective

The students will complete a narrative surrealistic painting that depicts the ideas found in their dream journal and automatic writing samples. The painting will be done in acrylic paint, using an extender for blending purposes. Students will explain, in their journals, why they feel that their image is surreal.

Procedure

1. Students will examine the works of Magritte and Chagall, guessing as to the source of inspiration for the two artists.

2. After several attempts, either one student will have succeeded or you will supply the answer. Both of these artists commonly used dreams as a primary source of inspiration for their paintings. Ask the class to point out some of the "dream-like" qualities in the paintings being examined.

3. Explain that we will be accomplishing similar goals through our painting. Have the class take out their journals and ask for a volunteer to read one of their dream entries. After the volunteer has read the entry, discuss how you could make the dream into one image. What would you do to make it look like a dream, and not an everyday occurrence? Do this for two more volunteers.

4. Gather the class around the demonstration table. Explain how to use acrylic paint, and extender. Show examples of the different brushes and different brush-strokes. Demonstrate how to blend color smoothly using the extender and proper color combinations. Review the color wheel, and how to use it for shading and highlighting (example being complimentary colors for dull shadows).

Unit Two: Dreams, Fantasy and Disorientation

Lesson 6: Art Production

5. Explain to the class that they will be using the same method that you are demonstrating to create their own surreal paintings. Before they can begin to paint, however, the students must present a completed sketch from which they will begin their painting. Once their sketch has been approved, they may begin painting. Students will be reminded that they do NOT have to complete a painting that looks exactly like their sketch. Students are to think of the sketch as a starting point from which they can adapt and expand upon.

6. Ten minutes before the end of the class period, explain how to properly clean a paintbrush. List the expectations that you have for the clean-up process (i.e. pallets rinsed, water containers clean and dry, paintings placed on the drying rack, etc.).

Adaptations

Different Media can be used to create the painting.

The same activity can be completed as a 3 dimensional project using sculpture or ceramics.

Evaluation:

The student will turn in a beginning sketch to be approved.

The students will turn in a completed painting along with a typed copy of the dream or writing excerpt that they have decided to work from.

The painting will display relevance to the writing excerpt.

The painting will be created using acrylic paint and medium to smoothly blend colors. Imagery will be discernible, as in the Chagall or Magritte examples.

QUESTIONING TECHNIQUES USED BY THE SURREALISTS

The Paris Surrealists would use these (and many other) questions to explore ordinary and personal objects in new and unusual ways.

Is it diurnal or nocturnal?

Is it favorable to love?

Is it fit for metamorphoses?

What is its situation in space in relation to the individual?

What happens if it is dipped in water, milk, vinegar, urine, alcohol, mercury?

To which of the four elements does it correspond?

What illness does it evoke?

What is its sex?

With which historical figure would you identify it?

How does it die?

What should meet with it on a dissecting table in order for it to be beautiful?

What two objects would you like to see with it in a desert?

Where would you place it on a sleeping body?

Where would you place it on a dead body?

Under which sign of the zodiac would it come?

Where would you place it on an armchair or on a bed?

Similarly, when examining a new image, the surrealists would question to reach the depths of the painting (these are examples of the questions that they used)

Where would a phantom appear?

What is happening around the outskirts of the painting?

What time is it?

How would you keep, displace, modify, transform or suppress.....?

SURREAL PAINTING EXAMPLES



Surreal Inspiration

LESSON SEVEN: ART AESTHETICS

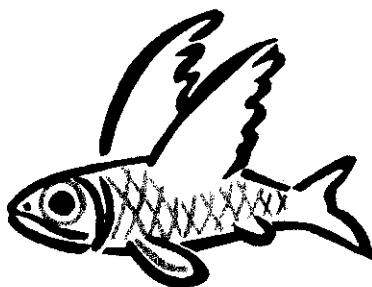
Unit Two: Dreams, Fantasy, and Disorientation

Materials needed

**Several Reproductions
of surreal artworks**
**Example of a student
project**
**Image of ice and snow
(or whichever
seasonal image is
appropriate for the
time of year)**

Preparation

Have student materials ready.
Place the image of winter on the
board in the front of the classroom.



Lesson Objectives

The students will react to a personal surreal experience by writing a paragraph describing the experience. The student will explain how the experience was surreal; and will use descriptive language, similes and metaphors. The written reaction should be a paragraph of no less than 8 sentences.

Procedure

1. Begin class by saying, "Wow, I just had the most amazing experience on the way to school this morning, and I couldn't wait to share it with this class. I was walking to my car, and I just happened to glance around me, noticing the way that the sun shone through the crystalline icicles that hung from the trees. My entire yard was illuminated with the jewel-like glittering of snow. As I walked, I had an image of an unearthly being proudly wearing winter as an illuminated garment. Several images flooded me as I stepped into the car."
2. Tell the class that you are certain that they are wondering why you are sharing this tidbit of information with them in particular. Ask if they have any ideas as to why?
3. Explain that you were having a personal aesthetic reaction to the dream-like experience of walking through the snow and ice. Ask what the students think an "Aesthetic reaction" is? Write the word "Aesthetic" on the board.
4. Explain that each individual has their own set of aesthetics. The large word simply means, that which one feels is visually pleasant or unpleasant. No two people have the exact same set of aesthetics. My experience of walking through the snow may appeal to "Jim," while "Kathy" may feel that cool colors and ice are not pleasing at all.
5. Just as we each have a personal set of aesthetics, we each have a personal definition of the term surreal at this point in our studies. As aesthetic experiences connect us to the beauty of daily life, how do they connect us with the "surrealism" of everyday life? The experience of internally seeing a being wearing winter, is not something that we would brainstorm outright, therefore my having felt this image without any prior prompting fits my personal definition of surrealism.

AESTHETIC REACTION EXAMPLE

This is a reaction to the surrealist artwork by Giorgio de Chirico:
The Painter's Family. 1926, Tate Gallery

Reaction by:

Chris Hilbert
Grade 9, Yorktown High School

"Loving Struggles"

Shielded from the harm of the world lays the fearless mind and body
The miracle figure in the gold loving hands of the mother
As she wonders for her new born like the mother of a new born bird
With fear and hope that the child will become good while struggling
Like two tigers trying to understand good and evil in the world
The father letting his mind flow like wind through the trees
Wondering, caring and loving for the child
With that love for the newborn, the child starts to realize the parents of itself,
And parents realize the struggles that lie ahead



Surreal Inspiration

LESSON EIGHT: ART CRITICISM

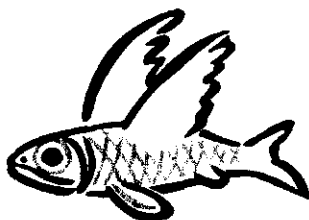
Unit Two: Dreams, Fantasy, and Disorientation

Materials needed

a variety of surreal artwork (approx. 8 by 10") reproductions, ranging in the degree of literal qualities. you will need one per student.
several index cards
material to attach the reproductions to the wall or chalkboard

Preparation

Draw a line on the board, or stretch a piece of string to form a "clothesline" across the front of the room. Have materials available.



Lesson Objective

The students will work as a group to examine literal qualities of surreal painting by placing a series of surreal artworks in order from the most literal to the least literal representation of dream or fantasy subject matter. Students will explain their rationale for the final placement of the paintings on the "clothesline."

Procedure

1. Each student will be handed a reproduction and an index card. Students will be instructed to write the title, artist, date and subject matter of their artwork on the index card. Explain that students may want to include a small sketch of their artwork so as to recognize it in the future.
2. Have the students place their images face down, and direct their attention to the front of the classroom. Ask the class, "What does it mean when someone says, You took me too literally?" Allow the class sufficient time for responses
3. Re-cap, explaining that the term "literal" often refers to language. It means word-for-word, or exact interpretation. In the artistic sense, we use this word to describe artworks that display the artists intention clearly. These artworks are also referred to as being realistic or representational.
4. Ask what the opposite of a literal artwork would be. Explain that an artwork that did not possess literal qualities would be abstract. Point out examples of abstract artwork around the room (this is a concept that students should already be familiar with). Tell the class that these abstract pieces would definitely be considered to be less literal than those that look more like photographs.
5. Have the students turn over their artworks, keeping the idea of literal and abstract artwork. Point out the clothesline, explaining that one end of the clothesline is for extremely literal artwork. Point to the opposite end of the line, explaining that this end of the string is for extremely abstract artwork. Tell the class that they are to place their artworks on the line, where they feel that the artwork falls. There are catches however.

Unit Two: Dreams, Fantasy and Disorientation

Lesson 8: Art Criticism

6. The rules are that the only person allowed to touch the artwork on your desk is you. You are not to touch anyone else's artwork, not even to move it half an inch in one direction. Everyone has to agree on the placement of each artwork. On your honor, each person is only allowed to make 3 comments about the order the artwork should be in. At the end of the activity you will be expected to point out your artwork, give the basic information about it, and explain why it is in its position on the clothesline.

7. When examining your artwork for the degree of literal qualities, ask yourself, "Does the artists come right out and paint exactly what he means, or is the message hidden?" If there is even a slightly hidden message, decide how hidden it is on a scale of 1 to 10. This may help you decide where your artwork belongs.

8. Have the class begin placing their artworks on the clothesline. Tell them that the entire class is to sit down at once, nobody should return to their seats until all of the artwork has been placed. Remind them that they may only make a total of 3 comments apiece.

9. Once the class has returned to their seats, examine the final results as a class. Ask students to explain the positions of their artwork. Each student should define the basic artwork information before discussing its placement. While they are explaining, be sure to ask about their artwork in relation to those hanging near it, and those far from it. Ask for students who disagree with the placement of the artworks to explain their point of view.

10. Once the discussion has concluded, allow the students a final opportunity to correct the placement of any artworks that they feel are out of order.

11. Students will reflect in their journals, pointing out any trends or patterns that they have noticed in the placement of the artworks. Were there particular artists who only dealt with the literal or abstract? Did the time period have anything to do with its literal qualities. What did you notice about the subject matter throughout the clothesline, did it change at all? How?

Adaptations

There is no limit to the amount of artworks that can be used in the activity.

Clotheslines can also depict historical (earliest to latest) and aesthetic (most surreal to least surreal) qualities.

Evaluation:

The students will have completed a successful clothesline, and each student will have made one supportive comment for the placement of their artwork.

Students will write a reflection in their journal, they should interpret the order of the paintings, explaining why the general arrangement appears in the order that it does.

UNIT THREE.

RANDOMNESS AND CREATED IMAGERY

CORE CONTENT

A study of the artwork, artists, and inspirations of the surrealist movement, this unit focuses on surreal games, chance occurrences, and the randomness devoted to surrealist artwork.

OBJECTIVES

ART HISTORY

The students will make connections between surreal artworks, drawing a line with string from one artwork to another artwork that holds some commonality to the previous. Every artwork must be linked to at least one other artwork.

ART PRODUCTION

The students will create a collaborative random artwork using sketches from their sketchbooks. They will work with 3 or more group members to combine randomly placed, overlapping designs forming one large mixed media drawing.

ART AESTHETICS

The students will decide upon one image that defines the word "surrealism" in their own mind, writing their decision in their journal. The students will then compare their personal answer with the answer that the class devises through discussion and voting in their journal.

ART CRITICISM

The students will make formal connections between surreal artworks by playing a card game with the objective of matching all of the student's images and elements/principles before the rest of the students playing. Students will then participate in a class discussion about the connections that were made throughout the game.

Surreal Inspiration

LESSON NINE: ART HISTORY

Unit Three: Randomness and Created Imagery

Materials needed

One Large Ball of yarn
Tape or Tacks
As many surrealism reproductions as possible
Worksheet "Exquisite Corpse"

Preparation

Post all of the reproductions around the front of the room. Have examples of the sentences made by the surrealists themselves. If necessary, provide examples of vocabulary for each part of speech. Make copies of the Exquisite Corpse worksheet.



Lesson Objective

The students will make connections between surreal artworks, drawing a line with string from one artwork to another artwork that holds some commonality to the previous. Every artwork must be linked to at least one other artwork.

Procedure

1. Ask the class what they notice about the room today. Most likely one of the students will point out the addition of several surreal artworks.
2. Ask what the students notice about the artworks. Again, a student will more than likely point out that they are all surreal. Agree, and explain that you placed all of these artworks up so that you could see them all at once. Tell the class that you wanted to draw connections between them, and decided that the class would be of enormous help.
3. Take out a ball of yarn, either ask for a volunteer, or toss it to a student you can trust. Explain that while you were beginning to work on drawing these connections, you lost track of where you had begun and where you were heading. Tell the class that the ball of yarn is going to help make things easier, and that we will better be able to see the connections between the artworks if we diagram them.
4. Explain that each time a connection is made between one artwork and the next, a line must be drawn to illustrate the connection using the string. Tell the students that they are not, however allowed to cut the string at any point in the activity. Demonstrate the idea of taping the string next to an artwork, making a connection with another artwork, and taping the string next to the new artwork to form a line. Continue one more time, by creating another "connection" from the second artwork to a third. Tell students that they may reconnect to an artwork that has already been examined.
5. Have a student randomly choose a point at which to start. Have the class look at that artwork. Ask if anyone has any suggestions as to a connection for this artwork. Remind them that connections can be by subject matter, color, form, style, simply anything that the artworks have in common.

Unit Three: Randomness and Created Imagery
Lesson 9: Art History

6. Allow the students to take over making connections of their own. Explain that each student is only to contribute 4 comments to the group, as the connections are being drawn. After a student has used their 4 comments, they are to sit down at their desk and begin part one of their journal reflection.

7. Continue making connections until every student is in their seat. Once the entire class is sitting down, have the students put away their journals. Ask the class to examine the pattern made by the yarn. Ask the students to describe some of the connections specifically. Ask the class, "Now that all of the connections have been made, what one similarity did you notice? What did all of the artworks have in common?" Inevitably you will have a student who's answer is that they didn't all have something in common. Tell that student that they are exactly right.

8. Explain the concept of randomness, and how it applied to surreal artwork. Tell the class that surreal artists did not always feel that inspiration was to hit them at a given moment, and in this instance it would be necessary to force their inspiration. Explain that the original surrealists were known to sit around tables at exclusive meetings and play games to generate ideas that would be directly linked to their subconscious.

9. Pass out the "Exquisite Corpse" worksheet. Tell the class that this is a specific example of one of the games that the surrealists would play. Ask if anyone has ever played "mad libs?" If so, have them explain the game to the class, if not explain that it is a story that has several words left out on purpose. The player comes up with a list of words (according to their parts of speech) without knowing the story. In the end, the words are plugged into the tale, and the story is unusual because of the randomness of the language. Tell the students that the surrealists did the exact same thing, except they did not have a story to start with.

10. Write this on the board:

Article-Adjective-Noun-Verb-Article-Adjective-Noun.

Explain that this is the same formula that was used by the surrealists in order to contrive their bizarre ideas. Underneath what was just written, write:

The exquisite corpse drank the fine wine.

This is the title of their game, shortened commonly to "The exquisite corpse." This sentence, created by several of the surrealists at a meeting, ended up becoming a source of inspiration for the artist Max Ernst. Challenge the class to see what they can come up with.

11. Have everyone write both an article and adjective in the first space of their worksheet. They then need to fold the sheet on the dotted line, the written words will be on the back side of the paper (demonstrate). Have the class simultaneously pass their sheet to the person behind/beside them, not looking at the back side of the paper they have received they may fill in the next blank. After they have folded the paper again, they may continue to pass it around. Continue this until all of the blanks are filled in. Collect the papers and read the most interesting examples.

**The
Exquisite**

Corpse

Drank

**The
Fine**

Wine

Adaptations

In a larger class, more than one string connection can take place at a time (back and front of the room)

Evaluation:

The students will explain the connections that they have "drawn" using the string.

Students will write in their journals about:

- 1. Personal connections they drew between artworks, and what they contributed to the activity.**
- and**
- 2. What they feel the activity illustrated to them about surreal inspiration.**

In their journal, students will write the sentence completed during the "Exquisite Corpse" game. Students will brainstorm ways that they would "force creativity" and randomness in artwork.

Surreal Inspiration

LESSON TEN: ART PRODUCTION

Unit Three: Randomness and Created Imagery

Materials needed

**Large background
Colored Pencils,
Collage Materials,
Pastels, Acrylic, Ink,
Watercolor pencils,
Markers, (etc.)**

**Project example
Overhead projector
Sketchbook Copies
Demonstration
Materials**

Preparation

Make copies of one sketch from each student. Students will have completed several sketchbook assignments, of which they will have chosen their favorite. These will have been handed in for the teacher to copy. If using an overhead projector, copies must be made into transparencies. Assign students to cooperative learning groups.



Lesson Objective

The students will create a collaborative random artwork using sketches from their sketchbooks. They will work with 3 or more group members to combine randomly placed, overlapping designs forming one large mixed media drawing.

Procedure

1. Review the previous art history lesson, asking students how surrealists generated "forced inspiration." What was randomness? What techniques did surrealists use to create randomness?
2. Explain that we will be creating a similar project using the sketches that were turned in from their sketchbooks. Each student has been assigned to a group, and will be working with the images that were taken from the sketchbooks of the members of that group.
3. Ask the class how this is similar to the randomness techniques of the surrealists. Demonstrate how the images will fit together using the demonstration overhead.
4. While looking at the overhead, ask the students what could be done with the mixture of overlapping shapes? How can these be combined and used to form one image, and what could the image look like? Does the image have to be abstract? What artist used images similar to this in a realistic format? Show the students different examples of combinations on the overhead.
5. Explain the process to the students. One at a time, the images will be added to the large piece of board, each in a different color of colored pencil. Once all four images have been randomly placed on the large board, the group will meet to make initial decisions as to which elements of each sketch should remain in the image. Sketch the final decision of the group in your sketchbook and have it looked at before starting on the final product.
6. Once the image has been approved, the group may begin to work on the artwork. Tell the students that it is not expected that the final product will look like the initial sketch, the sketch is simply a starting point.

Surreal Inspiration

LESSON ELEVEN: ART AESTHETICS

Unit Three: Randomness and Created Imagery

Materials needed

**One image from each of the following:
Magritte, Dali, Miro,
Ernst, Tanguy, de
Chirico, Kahlo and
Chagall**

**A picture frame that
would hold any one
of the images
Index cards**

Preparation

Post all of the images in the front of the room before class begins, be certain to label the images. In the center of the room, at the beginning of the surrealism curriculum, place a frame with a large question mark and the word "Surrealism," written inside.



Lesson Objective

The students will decide upon one image that defines the word "surrealism" in their own mind, writing their decision in their journal. The students will then compare their personal answer with the answer that the class devises through discussion and voting in their journal.

Procedure

1. Tell the class that over the next three days, you will have a chance to convince your classmates to practically give you bonus points. The only difficulty will be that they will be doing the same, trying to convince you to give the points to them. I bet that you're wondering how this crazy scheme works?
2. Explain just how simple it is. Each of these paintings is in the running for the classes' visual definition of surrealism. There can be only one winner, and it will be placed in the frame of honor (point to the empty frame that has been out for weeks) once we have decided upon the painting. Each student will examine the different images, and will vote on the one painting they feel best defines surrealism. Once everyone has voted, we will continue.
3. Hand each student an index card. Have them write their name on the card. Tell the class to carefully examine each painting in the front of the room, after they have decided upon which work they feel truly defines surrealism, have them return to their seat and write the name of the painting or artist on their index card.
4. Collect the cards as the students hand them in, sorting them according to whom they voted for. The students will be grouped according to their answer. Once all of the cards are in and sorted, read off the groups, having students move to sit with their group members after the names have all been called out.
5. Explain to the class that these are the groups that they will be in for the next three days. Tell the class that each group has voted for a different painting, and is now on a mission to convince the other students in the class that their answer was the correct answer.

6. Here's how to get the free extra points! At the end of three days, we will vote again on which painting is the visual definition of surrealism. Anybody who is a member of the group supporting the winning painting wins the extra credit. Only one detail remaining, your names will be on the vote, and you may NOT vote for the painting that you are supporting.

7. Explain that for those who are in need of, or simply would like the extra points, they are not difficult to get. At the beginning of each class period over the next three days, each team will have 5 minutes to "campaign" for their image. Once all of the campaigns have been heard, students will have class time to work on their strategies for the next day's campaign. Urge students to be creative and convincing. Think about your image, what can you say to convince the other classmates that they should vote for your image. Note that any inappropriate comments/posters etc. will result in the removal of the person or team from the contest.

8. After 3 days, allow the groups to make a final speech before taking one more class vote. Students will once again write their name on an index card, and vote on their choice. Remind the students that they may not vote for their own painting. Count the votes to determine the winner. You could have an award ceremony to unveil the winning painting placed in the frame of honor.

9. Award the students extra points according to the number of votes. If awarding several extra points, smaller increments can be given to the runners up in order of place.

10. Have students reflect in their journal.

Adaptations

The activity can be extended over a longer period of time by allowing students to make nominations for the painting that visually defines surrealism. Nominations should be based on student research.

Evaluation:

The students will each participate in their group, contributing to the daily speeches.

The students will reflect in their journal, writing their reasons for choosing the painting they originally chose.

Students will write about their contributions to the group, as well as their feelings about the group's dynamics.

Students will support their final decision, explaining the reasons for voting the way they did in the final election.

Surreal Inspiration

LESSON TWELVE: ART CRITICISM

Unit Theme: Surrealism and Created Imagery

Materials needed

1 set of 25 small surreal reproductions (approx. 4" by 6") per every 5 students
1 set of 25 Index cards with the elements and principles listed (one per card) per every 5 students
3 skip cards, 3 wild cards and 3 reverse cards per each 5 students.
handouts of rules



Procedure

1. Explain to the class that today is a "fun day" in the classroom, and that we are all going to be playing cards for the first part of class.
2. Show the class a Deck of cards. Explain that this is a special game of Surrealuno. This game was devised specifically so that students would be able to play cards in the classroom without getting into trouble.
3. Pass out the handouts of the rules. Ask students if there are any questions as to how to play.
4. Gather one group of five, and deal out the cards. Have the class gather around the group to see a demonstration on how the game is played, as you explain each step of the game.
5. Divide the class into groups of five and hand out a deck of cards to each group. Have the groups spread around the room.
6. Allow the students enough time to play more than one round, students should keep track of who has won each round on a separate sheet of paper. Before the end of class, these sheets will be collected.
7. Before the class has ended, students will take 10 minutes to write in their journals, reflecting upon the game. What were the easiest elements and principles that they had to connect? Why were some harder than others? Could you find a connection between every image, or just a select few?

Preparation

Write or copy the elements and principles onto the index cards. Images and cards should be laminated for prolonged use. The cards should be divided into decks, each deck will contain 25 reproductions, 25 elements or principles, 3 skip, 3 wild and 3 reverse cards.

Lesson Objective

The students will make formal connections between surreal artworks by playing a card game with the objective of matching all of the student's images and elements/principles before the rest of the students playing. Students will then participate in a class discussion about the connections that were made throughout the game.

Adaptations

The deck can be expanded to include more images.

This game can be adapted to fit any unit by simply changing the images included in the deck of cards.

The game can aid in drawing connections between different movements by incorporating several different images with the surreal, for example: ceramics, Paleolithic imagery, renaissance, and modern sculpture could offer a variety of styles.

This game can be played using one very large deck, and the entire class playing as one large group. Rather than laying images on the middle of the table, have magnets attached to the backs of the images, and place them on the board in the order the cards are played.

Evaluation:

The students will play the game, drawing connections between the elements and principles used in surreal artwork.

The students will reflect upon the conclusions that they drew by playing the game, and why they had difficulty making some connections between artworks. They will also speculate as to the connections they could make between surreal artwork and the artwork viewed in the last unit of study.

SURREALUNO

The game begins with one player shuffling the images, and another shuffling all of the word cards (elements, principles, skips, repeats and wild cards). Once both have been shuffled, they are handed to the dealer.

The dealer passes out 5 image cards to each player, and then deals out the word cards from left to right, one at a time, around the table until the cards have all been dealt.

Play begins as the player directly to the dealers left places any one of their image cards face up in the center of the table.

The next player (moving clockwise around the table) examines the image card, if the player can draw a connection between the image on the table and one of their images using one of the elements or principles on a word card in their hand they may take a turn.

A player "takes their turn" by placing the card with the element or principle next to the image, and placing the image they are connecting on top of the original image. This will create two piles, a word card pile and an image pile.

Once they have placed their image and word card so that the entire table can see. The player is to state how their image connects to the previous image. Statements must include all parts of the connection in this format:

My image, image being placed on top of pile connects to image already on the table using element written on the word card being placed because reason that the images have that element or principle in common

(Example: My image, "The Song of Love" connects to "The Disappearing Bust of Voltaire" using color because both have only one red object that stands out from surrounding neutral and cool colors.)

Once the image and element/principle have been placed, it is the next players turn, unless a player disagrees with the connection being made (See **). Players will continue in this pattern repeating the process of placing both a word card and the image card that it connects on top of the pile of images.

If a player cannot make a connection using the word cards and image cards in their hand, they must pass their turn to the next player, unless they have a skip, wild or reverse card. They may play one of those cards instead.

Skip- A player places this card on the table forming or adding to a third pile. Once the card has been played, it is the end of that players turn, and the next player in line loses their turn.

Reverse- A player places this card on the table forming or adding to a third pile. Once the card has been played, it is the end of that players turn, and the order of play is reversed either from clockwise to counter-clockwise or from counter-clockwise to clockwise.

Wild Card- This card may be played in place of a word card. When a player plays this card, it is added to the word card pile. The player then states his connection as he does in normal game play, substituting any principle or element he chooses in place of the word card.

A player wins by playing all of their cards first, or if a player has only one image or word card left on their turn:

1. If the player has a word card left, they are to choose any image from the bottom of the pile to make a connection to the image on top of the pile, using their word card. This leaves the player without cards, winning the game.

2. If the player has an image left, they are simply to state the connection they are making to the top card, as if they had a wild card. This leaves the player without cards, winning the game.

** If a player makes a connection that you wish to dispute, you are to state that you disagree with their statement, and the group will vote as to the validity of the connection, majority wins. If the connection is voted as not being valid, the player has one more chance to make a better connection. If the second attempt is voted as not being valid, the player loses their turn, and play moves to the next person in the rotation.

A VISUAL GUIDE THROUGH SURREALISM

The original Paris Surrealists (the writers as artists)

top Francis Picaba. *I See Again in Memory My Dear Udnie*. 1914 Museum of Modern Art, New York

bottom Jean Arp *Mountain, Table, Anchors, Navel*. 1925 Museum of Modern Art, New York

Surreal Artwork of Giorgio de Chirico

left *The Anguish of Departure*. 1914 Albright-Knox Art Gallery, New York

top right *The Song of Love*. 1914 Museum of Modern Art, New York

bottom right *Montparnasse Station*. 1914 The Museum of Modern Art, New York

Post-Surreal Artwork of Giorgio de Chirico

left *The Painter's Family*. 1926 Tate Gallery, Banbury

top right *Metaphysical Interior With Sunset*. 1971 Private Collection, Rome

bottom right *The Poet and His Muse*. 1921 Philadelphia Museum of Art

Salvador Dali

top *The Persistence of Memory*. 1931 Museum of Modern Art, New York

bottom *The Disintegration of the Persistence of Memory*. 1954 The Museum of Modern Art, New York

Salvador Dali's Paranoia-Critical artwork

top *Old Age, Adolescence, and Infancy (The Three Ages)*. 1940 The Salvador Dali Museum, Florida

bottom *Swans Reflecting Elephants*. 1937 Private Collection

Salvador Dali's work done on the verge of a dream

top *Disappearing Bust of Voltaire*. 1941 The Salvador Dali Museum, Florida

bottom *The Dream*. 1931 The Private Collection of Felix Labisse

Rene Magritte

top left *La Cour d'Amour*. 1960 <http://www.magritte.com> "The Official Magritte Website." Herscovici, Brussels

top right *Time Transfixed*. 1938 <http://www.magritte.com> "The Official Magritte Website." Herscovici, Brussels

center left *Carte Blanche*. 1965 <http://www.magritte.com> "The Official Magritte Website." Herscovici, Brussels

center right *Personal Values*. 1952 <http://www.magritte.com> "The Official Magritte Website." Herscovici, Brussels

bottom left *Eternity*. 1935 <http://www.magritte.com> "The Official Magritte Website." Herscovici, Brussels

bottom right *Le Chateau des Pyrenees*. 1959 <http://www.magritte.com> "The Official Magritte Website." Herscovici, Brussels

A VISUAL GUIDE THROUGH SURREALISM

Yves Tanguy

top *Indefinite Divisibility*. 1942 Albright Art Gallery, New York

bottom *Multiplication of the Arcs*. 1954 Private Collection

Joan Miro

top left *Dancer Listening to the Organ in a Gothic Cathedral*. 1945 Fukuoka Art Museum, Paris

top right *Dawn Perfumed by a Shower of Gold*. 1954 San Francisco Museum of Modern Art, California

bottom *The Beautiful Bird Revealing the Unknown to a Pair of Lovers*. 1941 Museum of Modern Art, New York

Max Ernst Collage and Frottage

top *La Tentazione di sant'Antonio*. 1945 Wilhelm-Lehmbruck Museum, Duisburg

center *The Bride of the Wind*. 1927 Private Collection

bottom *L'as de pique*. 1924 Private Collection

Matta Biomorphic Atmosphere

top *Untitled*. 1937 Acquavella Modern Art, New York

bottom *The Sign* 1982 private collection, Wisconsin

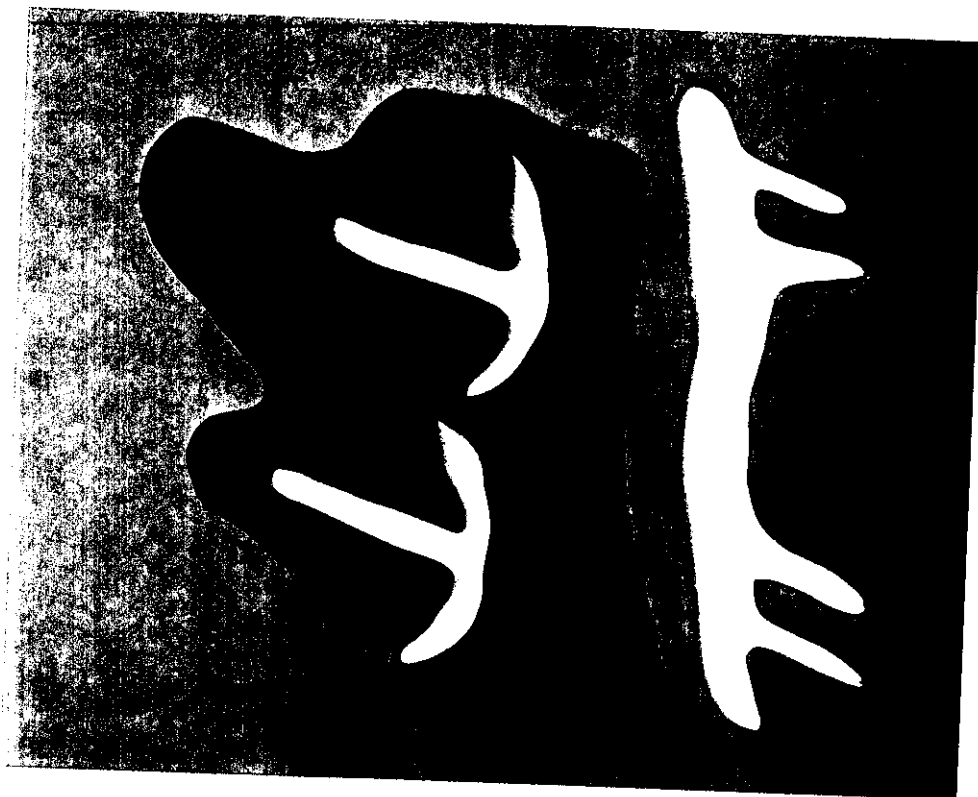
Matta and the Metaphysical

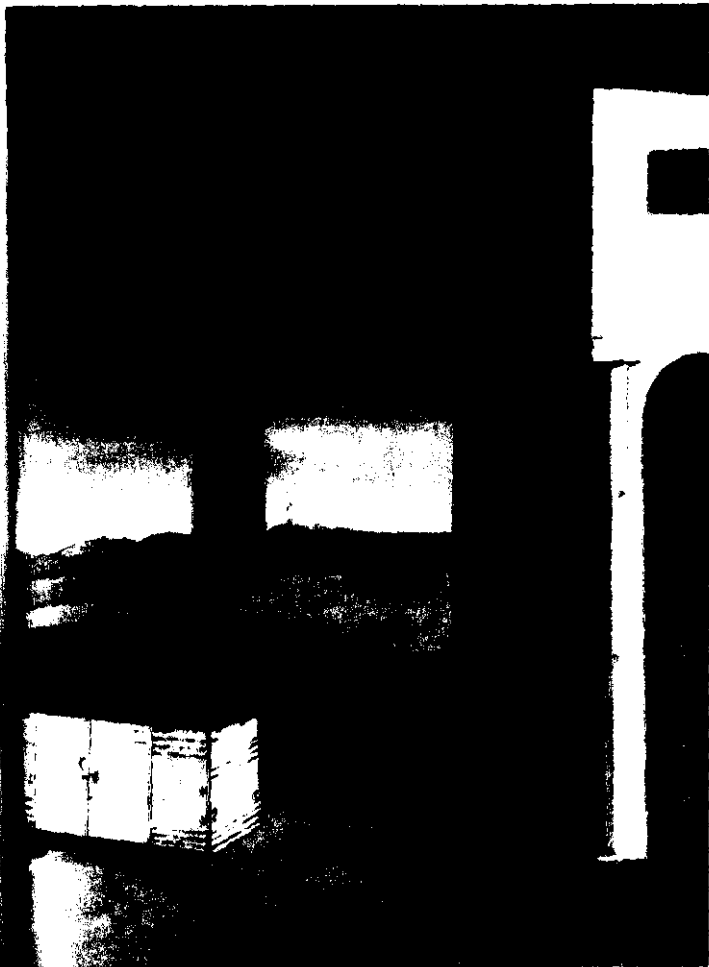
top *Ergonautes*. 1966 private collection

bottom *Semeur d'incendies (portion of a larger painting)* 1967 private collection, Geneva



The original Paris Surrealists
(the writers as artists)





Surreal Artwork of

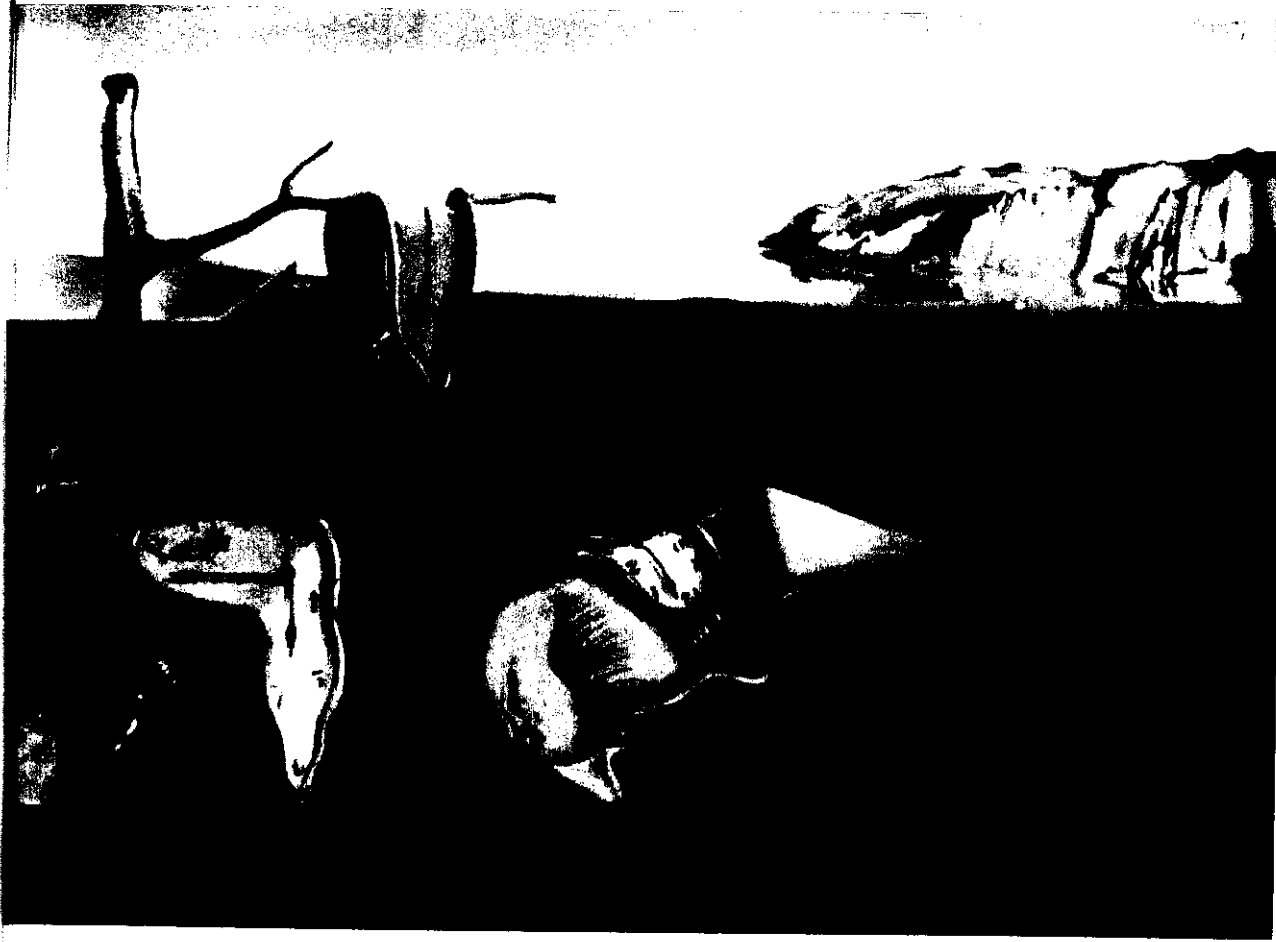
Giorgio de Chirico



**Post-Surreal Artwork of
Giorgio de Chirico**



Salvador Dali





Salvador Dalí's Paranoia-Critical artwork



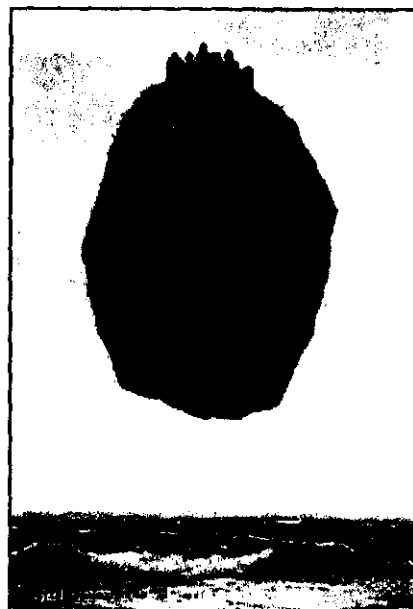
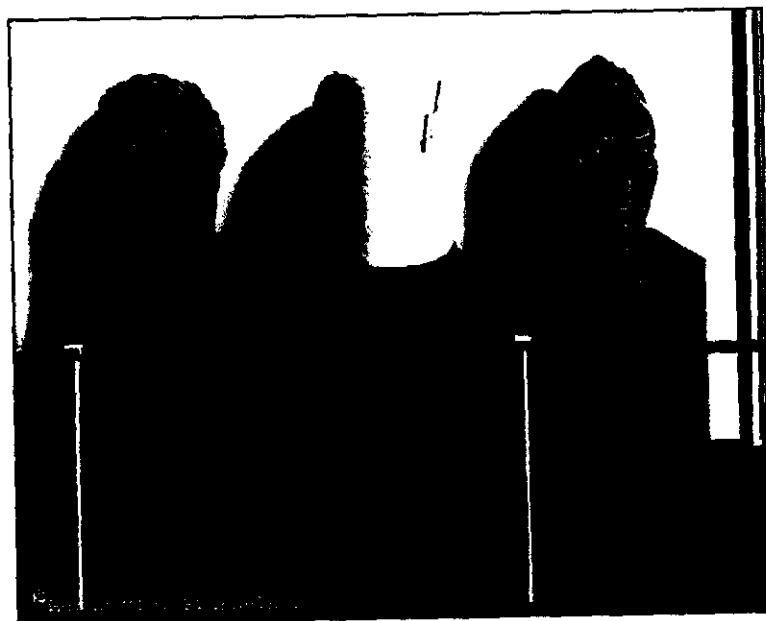


Salvador Dali's work
done on the verge
of a dream

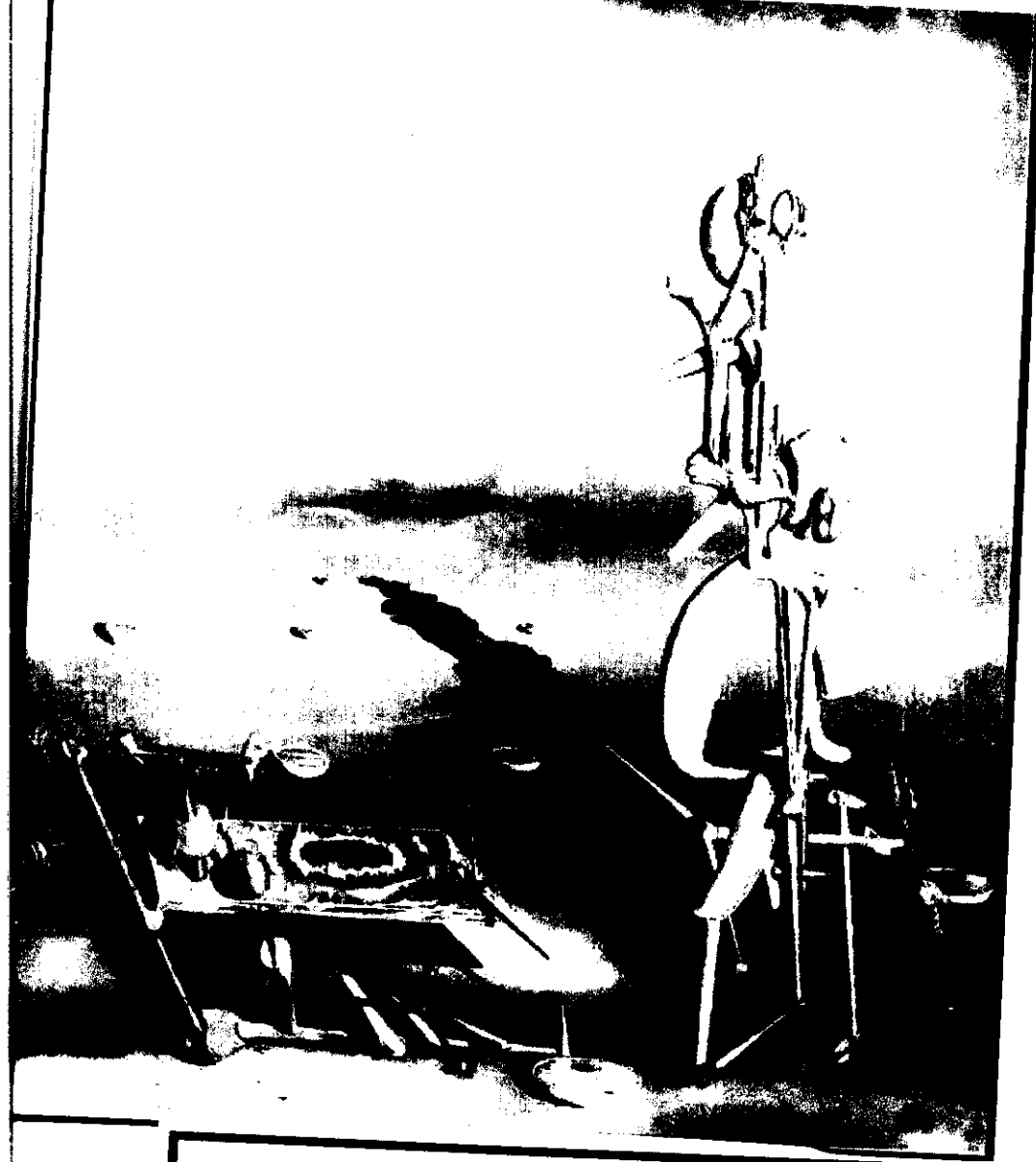


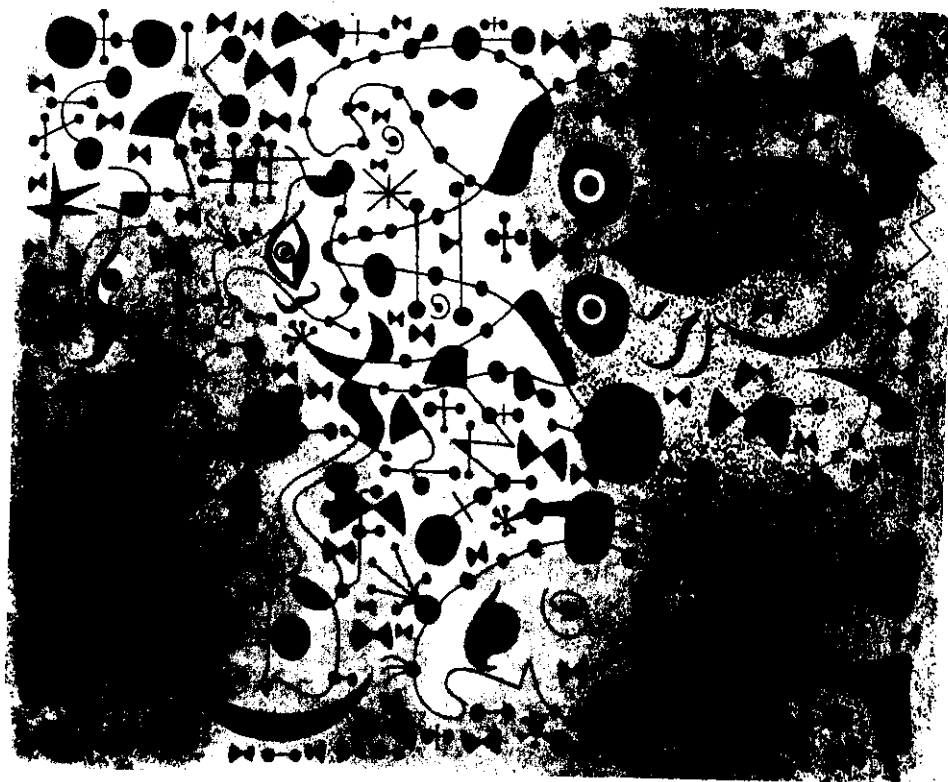
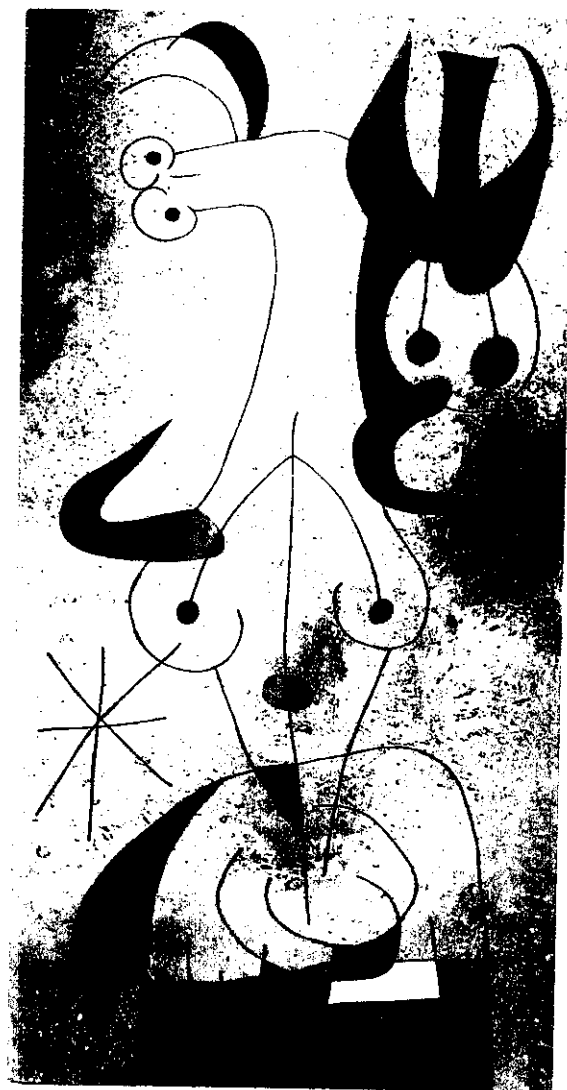
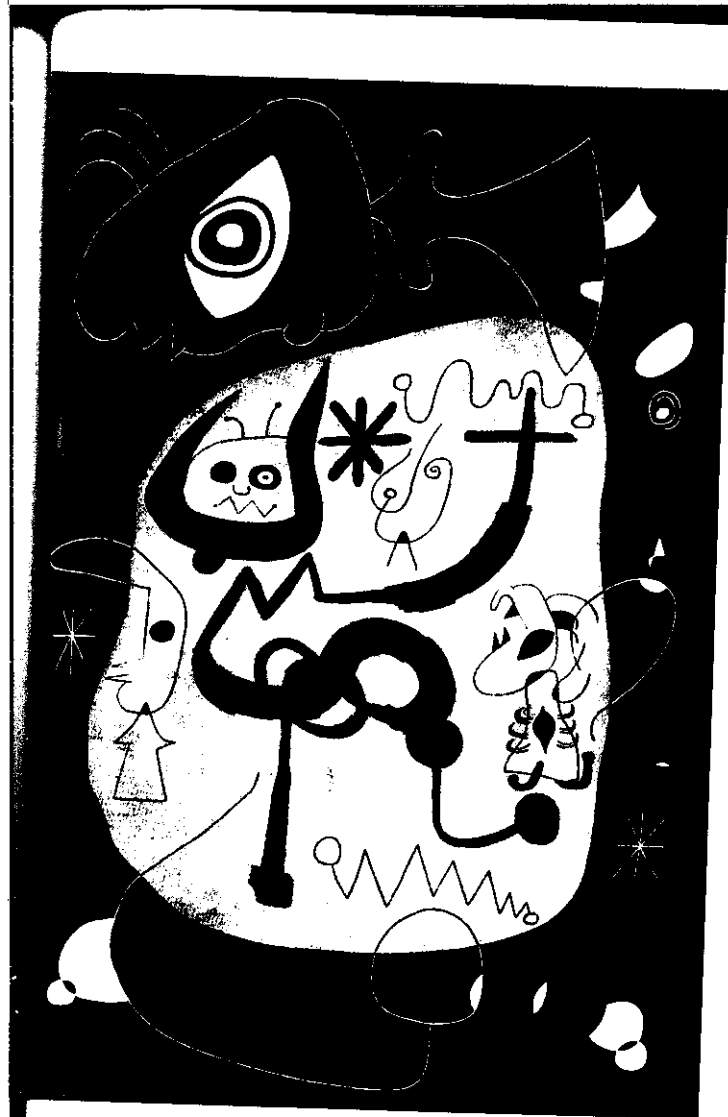


René Magritte

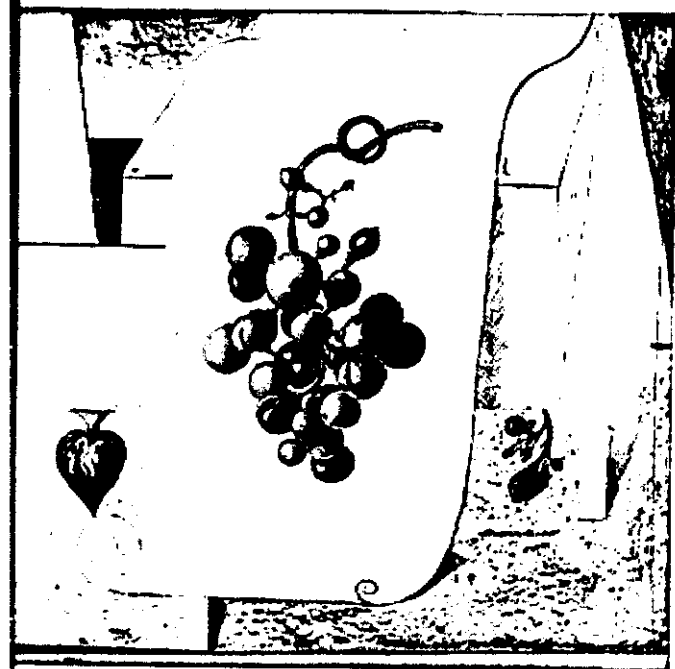
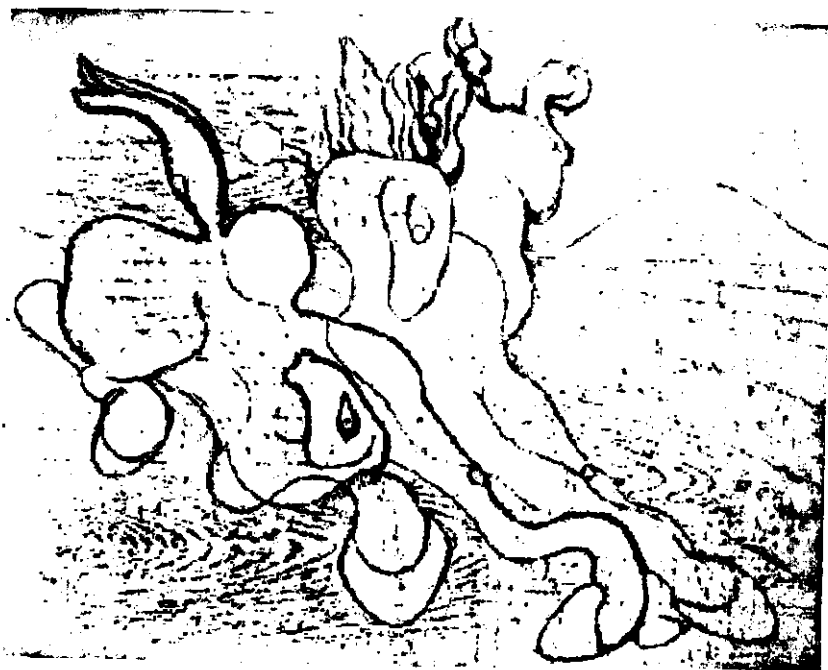


Yves Tanguy





Joan Miro



Max Ernst Collage and Frottage



Matta Biomorphic Atmosphere





Matta and the Metaphysical

